That is why great artists and writers have made an abundant use of the mediocre.

121.

ROUGHNESS AND WEAKNESS.—Artists of all periods have made the discovery that in roughness lies a certain strength, and that not every one can be rough who wants to be : also that many varieties of weakness have a powerful effect on the emotions. From this source are derived many artistic substitutes, which not even the greatest and most conscientious artists can abstain from using,

122.

GOOD MEMORY.—Many a man fails to become a thinker for the sole reason that his memory is too good.

123.

AROUSING INSTEAD OF APPEASING HUNGER.— Great artists fancy that they have taken full possession of a soul. In reality, and often to their painful disappointment, that soul has only been made more capacious and insatiable, so that a dozen greater artists could plunge into its depths without filling it up.

124.

ARTISTS' ANXIETY.—The anxiety lest people may not believe that their figures are *alive* can mislead many artists of declining taste to portray these figures so.that they appear as if rnad. FrOm the